

# Esther Schipper

Liam Gillick

## FOUR STEPS AND A LEAP

Esther Schipper at Blanc Art Space

The Inauguration of Blanc International Contemporary Art Space

Building D7, Yard No. 3, Jinhang East Road, Shunyi District, Beijing

October 23, 2021 – January 23, 2022



Detail: Liam Gillick, **Lapsed Platform**, 2015, powder coated aluminium, plexiglas, 35 x 150 x 150 cm (LG 683).  
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Esther Schipper is pleased to participate in the inauguration of Blanc International Contemporary Art Space with a solo presentation by Liam Gillick, entitled **Four Steps and a Leap**.

In a dialogue conceived by the artist, the exhibition juxtaposes historical works—**Hang, Boys, Hang**, 2013, **(Tarde) Embeddedness**, 2015, **Lapsed Platform**, 2015, **Redefined Collapse**, 2015, **Suspended Collapse**, 2015, **Contraction Channelled**, 2018—with a new work, **Four Steps and a Leap**, 2021.

The selected works are representative of Gillick's practice, creating a constant tension between his formally minimalistic works and the artist's use of text and appropriation of historical imagery.

Among the works presented is **Suspended Collapse**, 2015 a large-scale work from the artist's series of fins. Representing the early pioneering series of platforms, begun in the 1990s, is **Lapsed Platform**, 2015. A free-standing rectangular structure, **Redefined Collapse**, 2015 is formed by four chrome powder-coated frames with orange Plexiglas panels, while the rectangular structure of **Contraction Channelled**, 2018 is installed on the wall. **(Tarde) Embeddedness**, 2015 combines a powder-coated aluminum structure with a graphic vinyl element, a cartoon-like moustache.

The presentation includes two vinyl works. A distinct and significant aspect of Liam Gillick's oeuvre, these works often appropriate found images and texts. The words of **Hang Boys Hang**, 2013, for example, are taken from a traditional sailors' worksong, entitled **Hanging Johnny**. **Four Steps and a Leap**, 2021 draws

on 16th century illustrations of a Renaissance dance which also gives the exhibition its title: called a galliard, it consists of four small jump-like steps and a fifth final step, a larger jump.

Gillick's abstract wall-based works allude to distinctly contemporary elements we find in the built world of architecture, industry and communication. Evoking the cooling fins, server arrays and vents that are the circulatory organs of the built world, the works have evolved from an earlier focus on false ceilings and dividing screens.

An important and influential figure in the contemporary art world, Gillick's practice spans across multiple fields producing artworks, public installations, publications, and writing. Since the early 1990s, Gillick has explored the built world and its dynamics, employing minimalist forms to create works that represent how architecture structures the spaces we inhabit and, by consequence, influences our daily life.

Esther Schipper has worked with Liam Gillick for nearly three decades. A central figure in radically rethinking the exhibition as a form, Gillick began to exhibit with the gallery in the 1990s, an important part of the gallery's pioneering program.

Liam Gillick has had solo presentations in numerous international institutions. In 2009, Gillick represented Germany at the 53rd Venice Biennale. He participated in the 50th Venice Biennale (2003) and in documenta X in Kassel (1997). More recently, Gillick participated in the 6th Moscow Biennale, 10th Istanbul Biennale, and 14th Istanbul Biennale. Gillick was the artistic director of the 2016 Okayama Art Summit, entitled **Development**.

Gillick's work is held in important institutional collections, among them: of the Arts Council Collection, London; Baltimore Museum of Art, Baltimore; British Council Collection, London; Centre Georges Pompidou, Paris; Fondazione Sandretto Re Rebaudengo, Turin; Guggenheim Museum, Bilbao; The Hirshhorn Museum and Sculpture Garden, Washington DC; Lenbachhaus Museum, Munich; Moderna Museet, Stockholm; Museum der Angewandten Kunst, Vienna; Museum of Contemporary Art, Chicago; Museum of Modern Art, New York; The Solomon R. Guggenheim Museum, New York; and the Tate, London.

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